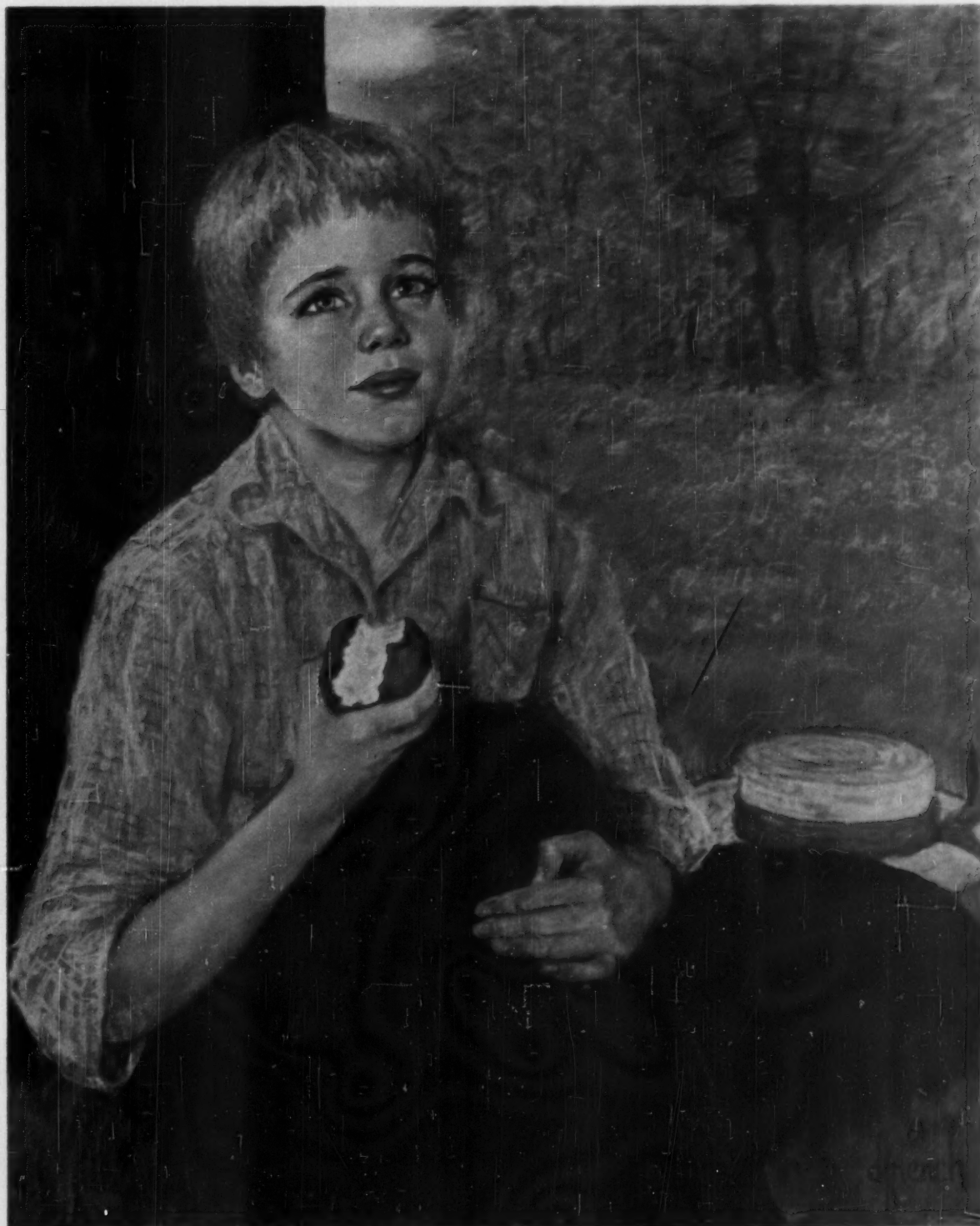


# Design

MAY-THRU-AUGUST/1961

Over the summer issue



"TOM BOY" by Dorothy French

(rendered in Pastello)

for art teachers & craftsmen

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### A FAREWELL TO "ART THERAPY"

Finally—and it has been many, many years in coming—the teaching of art in schools is assuming its proper importance. For a while, following the arrival of the Sputnik era, the factual and scientific fields were hysterically ballooned to the treetops and the aesthetic subjects were relegated to some musty corner. But then the scientists themselves made protest, insisting that the future would always lay in the hands of aesthetes—dreamers and imaginers. For, without curiosity, science grinds to a standstill. And the great inventions of tomorrow must stem from the dreamers of today.

So, back into a major role came art education. Somehow, it had been overlooked that art meant draftsmen, visualizers, architects, engineers and designers. And all of these fields are in drastic under-supply.

*continued on page 181*

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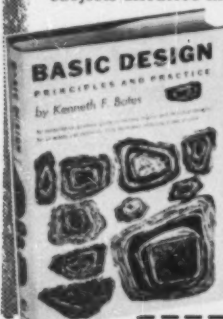
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## WHAT'S ON YOUR MIND?

continued from page 179

But, die-hards in education, were about ready to again consider art as—therapy. Something to sooth the ruffled spirit, to keep the invalid quietly active, and to keep the boisterous youngster busily distracted. The art program thus became a sort of grandiose excursion into Crafts. Sculpture, ceramics, shopcraft, weaving, bead-stringing—this became a catch-all definition of art in the school curriculum. Painting remained a shadow world, still considered beyond the pale of usefulness.

It has changed. Painting has caught on as a fit subject for teaching and appreciating. The reason was a sudden awareness that good taste and valid design are synonymous. And both are best instilled by the discipline of the painter's eye. Today, more and more classes are devoted to a factual and then applied study of the artist with the brush and pencil. It is high time. In my own classes, we stress the meanings and techniques of Cezanne, Renoir, van Gogh, Picasso, Chagal, Braque and others of their time. These are the contemporaries of our lifetime, and those who have pioneered the explorations of the recent century when art became vital. Since 1850, more experimentation, more seeking of answers and more striking out for personal expression has ensued than in all the history of art before. It is this spirit of dissatisfaction with standing still which has been responsible for the progress of the human spirit and its gains, both aesthetic and scientific. The greatest gift of art to the individual is that positive word: "Why?" Without "why" there can be no "because." The art teacher, then, can become a leader, not a dilettante who whiles away the "naughty" potential in young people with therapy. As long as we think of our role as one of key responsibility, we can serve our school and humanity at large. ▲

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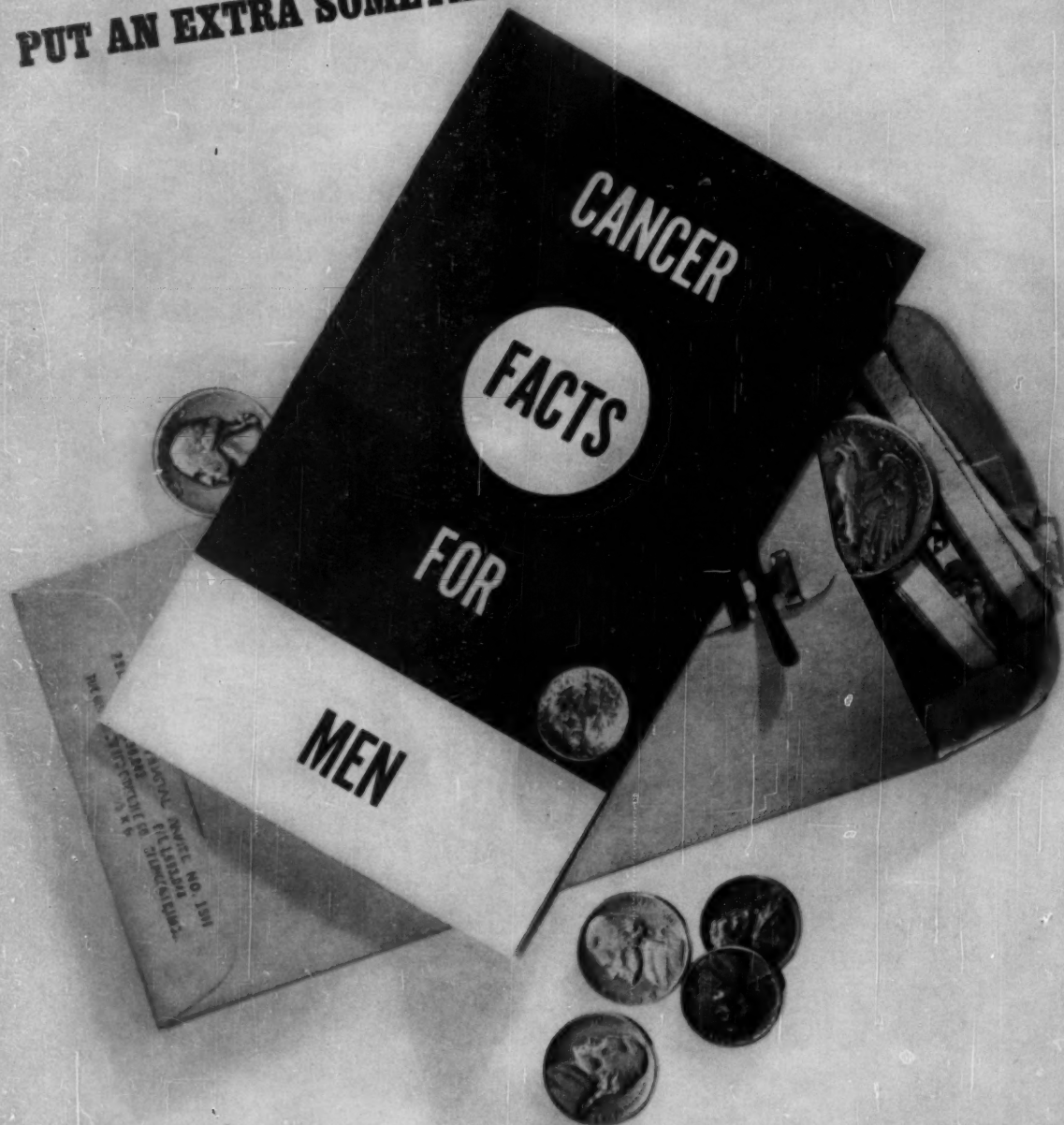
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# It Can't Be Done

Over and over, the negative battle cry is heard: *don't try it—it can't be done*. As long as there are people, there will be people who exist in a state of status quo. We have fancy names for them, even psychological and psychiatric terms. But what it all comes down to is that they just don't want to try anything which hasn't been done before. And for the artist, this philosophy means atrophy.

In the world which lays all about us, a seeing eye will find many wonders. Some will always be beyond explanation. But that doesn't mean they cannot pique our curiosity, challenge us to explore them. The lazy mind and the artist's brush cannot happily exist side by side.

Young students learn about art from those who have done it before them. This should not mean that there is no new highway to travel. Conservatives point to history and, with dust-caked pride, say: "That isn't the way Rembrandt and Michaelangelo would have painted it." Avant Gardists take up the cudgel in return and, just as smugly insist that the past is dead and the only future for art is in painting brand new horizons. Both are wrong. Painting, sculpting, crafting in wild exercise under the name of experimentation is a foolish, wasteful expenditure of energy and time. Unless the artist's hand is guided by honesty of purpose, his work is trash. The inept practitioner cannot long hide behind the mask of experimentation; his lack of taste and inability to create valid design will mark him for the faker he is. It is only the pedestrian, lazy observer who will hold up poor work as good, simply because it is in a style that is different.

The artist must learn to paint for himself. As long as he is true to himself, he can fail or succeed, but he will be progressing. And the newcomer to art must believe, with the innocent assurance of a child, that there are endless things to attempt. And that, with perseverance and increasing ability, he *can* find answers. You can paint with mud, can put watercolor on top of chalk—if you seek a way. To experiment for sensationalism is a waste, but to experiment for new validities is the true reason of art. This summer, do the things that others say can't be done. Make make-believe come true for you.

the creative art magazine

## THIS ISSUE'S COVER

The memories of eternal childhood are captured in this nostalgic pastel painting by Dorothy French. This is Mary, and Mary is a tom boy. In years to come, the portrait painting will reach backwards through time, a bridge to yesterday and the wonders of a treehouse in the forest. Child portraiture that seems to tell story is the most treasured of all, and this kind of painting is Miss French's special province. Pastello painting courtesy of American Crayon Company. ▲



VOLUME 62, No. 5

MAY-AUGUST/1961

g. alan turner, editor

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## Contributing Editors

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<b>Techniques:</b> Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenaar.
<b>Crafts:</b> Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.
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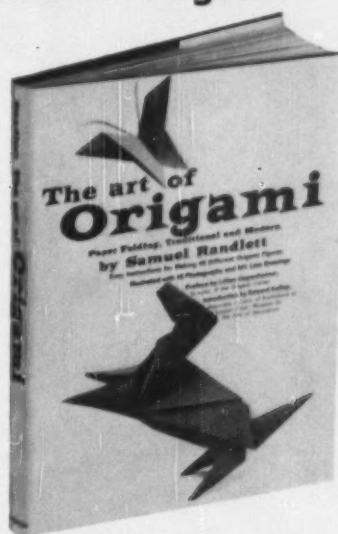
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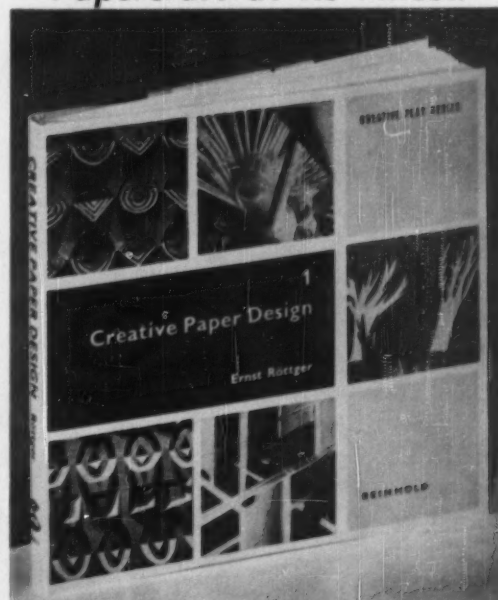
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# THE SEEDS OF ART



*A report presented to the members of the National Art Education Association during its recent annual convention at Miami Beach*

**A**re we planting good seed or bad seed? What kind do we plant in the beginnings of the art education of children — an education which must extend into late childhood, youth, and into adult life? This question suggests the importance of considering how much we teachers give the child in essential ideas and in attitudes and conditions which permit these ideas to grow and to expand.

Teaching and learning art involve three elements: The child, the teacher, and art. We devote a great deal of time and thought today to understanding the child — his emotional and physical development — and we offer many courses of study to the teacher, that he may learn innumerable methods and techniques of teaching art. But we neglect more and more a concern with the third element in this triad — the element of *art*, itself.

Art? Many teachers consider that they have solved the problem by stating it: *the word has become the deed*. So we look at the products of their children (we must look at them, for they are the visual testimony of what has happened to the child). What do we see? "Interesting" echoes of what is currently favored in the art world; resemblances to Calder, Dubuffet, Chadwick, or Gabo. And if they can't be done in metal, papier mache or cardboard will do.

Or what else do we see? Contest-bound paintings expressing the latest manipulations borrowed from deKooning, Pollock, Kline, or even Picasso-Braque Cubism, which is now a half-Century old. By the time they arrive at the college art department, if the child's destiny is thus directed, he is well adjusted to continue this process of imitation and conformity.

Have we given these children a creative experience in art growth? Or have we encouraged them only to ape, imitate, and copy the most current of our culture's art products? Do not assume that I would deny children the opportunity of creating mobiles or expressing abstract thoughts. Rather than this, I believe that children must develop their creative ideas from within their own experiences — not from the final statements of others.

**by KELLY FEARING**

*Assistant Professor of Art, University of Texas*

*photographs by Gerry Turner*

I ask these questions because I think it is most essential to consider the re-evaluation of art and its implications as an area of human experience. When we plant these seeds of experience, are we planting only the seeds of manipulation and therapeutic exercises, or do we wish to start the germination of ideas to be fed and matured by the experiences which will extend the child's understandings about the world of nature and about the world of man — to provide opportunities for him to express these ideas through art media?

But we have suggested that the element of "art" needs new emphasis. Perhaps it would be well to ask *what art is*. May I suggest that art is a record of man's insight, sensitivity, his spiritual convictions, and imaginative interpretations. Art transcends the obvious and the ordinary, and records the great thoughts of an age, thereby portraying the depth of understanding and feeling of the creator. Experience in artistic creation involves the giving of oneself to an idea one is interpreting, for the purpose of reorganizing its unique meaning to convey the idea with sensitivity, with elegance, and with beauty.

Isn't this true whether we are children or adults? Shouldn't we today attend more assiduously to a concern with *what* we are saying in values and colors, and a little less with *what kinds* and *how many* materials we are using to say . . . almost nothing? In artistic creations, the giving of oneself is accompanied by an awareness of life as well as by an awareness of materials and instruments used. Our inheritance today leaves us a preoccupation with expressionism's love of materials, but it is necessary that we return to the conviction that intelligence and ideas are dominant in the aesthetic process. We must not elevate the means over the end.

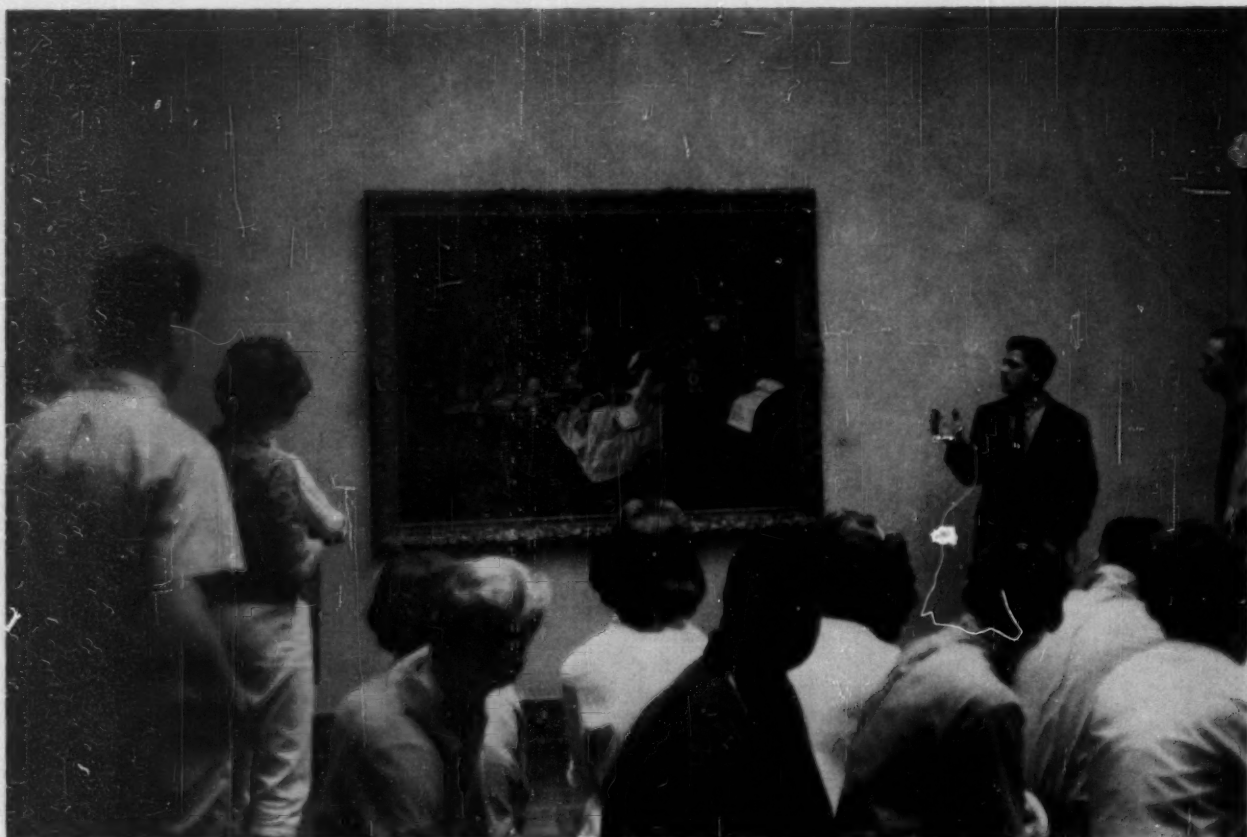
We have given much verbalization to "growth through art", but we have failed, frequently, to provide either growth or art in our school procedures. Our children are expected to produce a great number of art "objects" or proofs of their having passed through the periods of art study. But, they are rarely given the opportunity to nourish their minds and spirits by seeing and understanding the world about them.

We must bring personal interpretations into seeing, and relate the past experiences to new ones, penetrating into the essence of things seen and things thought about.

Seeing can expand our experience of the world into greater insight when we learn to search for line, shape, and space, form and color, texture and growth. We must gradually develop our use of these aesthetic elements toward the ability to select, relate, compare, contemplate, and finally to understand. We have to realize that vision is personal and ever expanding: That seeing is another dimension of learning and a way to better self realization. Leading children into the world of seeing, sight into insight, will help them to find new and richer ideas to convey through art media.

This is a *long* struggle of learning, for growth through

*continued on page 216*



# art and the talented student

by DR. EDWIN ZIEGFELD

Head of Art, Teachers College, Columbia University

**C**reativity is the basic experience in the visual arts. Giving visual form to an idea in materials is the common process of creation in the visual arts. Although there are great qualitative differences between the product of a young student and a great artist, the creative process is much the same for both—the organization and re-organization of ideas, the exercise of value judgments, the transformation of materials in keeping with one's ideas, the adjustment of one's goals as new relationships are discovered, the discipline of the materials as they are given form, the grueling effort that is often needed to achieve one's goals. A person may look at art, read about it, copy it, manipulate materials, learn processes, develop techniques, and still not grasp the essential and basic process of creation. Being creative is something which can be fostered and cultivated, but not forced; it must be experienced to be understood. It is the experiences which occur and the insight which is gained during the creative process that give one an understanding of art, that

"unlock the gates of appreciation," that develop sensitivities which make possible a grasp of the work of others.

Creative involvement is possible in every aspect of art, whether one paints a picture, plans a home, or designs a desk. In any art product the ultimate value lies in the success with which the particular problems which it presents were creatively solved. The uniqueness of an object may reside in the basic idea, in the use of material, in innovation in form, or in a number of factors. But any product which is purely repetitive can have no merit other than in its function or craftsmanship.

There are obviously many different levels of creativity. Picasso's revolutionary masterpiece, "Les Femmes d'Alger (O. J.)," in which he began his first experiments in cubism, is not to be confused with a dress material pattern designed to be printed in 10 different colors to broaden its appeal. Yet even the latter is a creative product if it is a creative design. There is a difference, too, in the possibilities for creativity in various fields.

Painting, being the most unencumbered by functional requirements of any of the art fields, has perhaps the greatest possibilities for creativeness and expressiveness. In the more functional areas such as industrial design, where specific requirements for use must be met, the freedom of the designer is more limited. Industrial design, as can be seen, is a field of great creative potential, but the impress of the designer cannot be as personal as in the more expressive fields.

In working with students in art, emphasis is always placed upon their creative approach. And the fact that this constant applies to whatever activity they are engaged in, in whatever area of art, is so basic and important that the reader will understand its being stated again.

Creative participation with art materials does not, of course, comprise the total of the experiences in any course. For some students, it may occupy only a small portion of their time, yet its basic importance and contribution must be kept always in mind.

For the academically talented student in particular, direct experience with art materials is not necessarily the best way to involve him when he first enters an art course. Indeed, many of these students may continue to shun active participation with art materials. Willingness of the student to accept his own expression may be impaired by his past lack of opportunity in the visual arts and by poorly developed or meager abilities. We may in many instances use approaches that relate more directly to students' developed capabilities, to conceptualization about art, to doing research on historic or contemporary developments in art, to investigating technical problems, and the like.

Activities such as these provide opportunities for highly meaningful and challenging involvement, and they should

be pursued. Through such endeavors some students will be intrigued into more basic creative participation. Others we may never involve. As in any subject, there are levels of involvement in art and values to be attained from each. Good instruction moves each student to the highest level possible for him.

### The nature of a work of art.

Basically, a work of art is a material or medium which has been given aesthetic order by the artist. As such, it has an independent entity. It is not nature or a facsimile of nature. Its formal organization—the arrangement of the plastic elements—is arrived at through the sensitivity and skill of the artist, and the aesthetic merit of the work is largely dependent on formal organization.

But a work of art is much more. It is a human statement made by an artist at a point and place in history. It reflects both his personal views and the culture of which he is a part. Whether the statement is an observation, a protest, or an affirmation, the human qualities which inhere in it suffuse the work and give it values in addition to the purely formal ones. Understanding and responding to the many aspects of a work of art—that is, seeing the world through the eyes of the artist—requires an open mind and perceptive vision.

A limitation in most art courses, at any level, is that they deal with only a part of the broad spectrum of art. Many concern themselves with only painting and drawing and ignore the more functional arts which often provide the contact of most people with the world of art. Of if painting is dealt with, some teachers impose their own biases on the class, emphasizing pictorial or abstract art depending upon their interest. The field of art is so broad that only a part of it can ever be grasped in detail. There is danger, too, in spreading interest so broadly that any part of it is grasped only superficially.

At the same time, however, the scope and extent of the field of art should be constantly demonstrated. In many instances this can be seen in students' interests. One may be constructing a mobile, another designing a sports car; one may be painting an abstraction, another making silver earrings. The teacher has the responsibility of showing the relationship between student interests and efforts to the entire field of art. The teacher also has the responsibility of seeing to it that classes are introduced to and become familiar with those important aspects of contemporary art that they have had no contact with.

### The role of materials in art.

These affect not only its usefulness for a particular purpose but also the form which the work of art finally takes. An artist selects his materials carefully in terms of what he wishes to do. At the same time he allows the materials to determine much of the character of the finished product by exploring and exploiting their unique qualities. The

*continued on page 218*



adapted from material in: "Art For The Academically Talented Student" a special report published by The National Education Association. Copies of the complete (112 page) report are available for \$1 from the NEA, 1201 Sixteenth St., N.W., Washington 6, D.C.

# art and design

## at the college level

by MEL STRAWN

Assistant Professor of Design, Antioch College

art disciplines today are little understood by students, faculty in areas other than the arts, or citizens at large. I suspect that "art" means either something cultural, done by the ancients and now safely incarcerated in museums, or something "nice to have as a hobby" as long as you do something practical with your life. Educationally, it is often regarded as a frill, an easy B, or a somewhat messy branch of the humanities. I further suspect that "design" stands for superficial decoration—of place mats, of Christmas cards—or for "abstracts" (obviously useless).

"Art" is usually the term applied over-all to crafts, painting, sculpture, and various "design" activities (such as commercial art or industrial design). But the term "design" is used increasingly as the better comprehensive term; the relevancy of art, commerce, and social responsibility can be examined under the broad, current concept of design.

I should like to outline my view of the premises and contributions of a contemporary design study. In so doing, I hope to suggest its (art's, design's) relevance to societal problems and thereby imply its importance in higher education.

Perhaps the most serious current claim for art practice is that it provides an outlet for *self-expression*. This claim has the support of numerous educators, psychologists, and therapists. A serious "hobby" view, it is not unimportant, particularly in light of growing concern for the newly time-wealthy populace.

On the college level, however, I cannot justify the provocation and score-keeping of emotional jousting as a major premise for education in art or design. The significance of art and design goes beyond that of individual therapy.

### Need for Perceptual Education

A more comprehensive variant of the above view is that advanced by Herbert Read, Gyorgy Kepes, Lazlo Maholy-Nagy, and Walter Gropius, among others. Just *because* of

acceleration in population, technology, and the impact that these have on group and individual values and behavior, there is a greater need for perceptual education. Sheer numbers, velocities, and frequencies tend to confuse our sense of form, upon which our discrimination is based.

One example representative of this is the endless, high-powered cycle of TV programs, dealing predominantly in violence, escape, sex, and sentimentality, and the commercials that blast on and off in between them, *ad nauseam*. The irritation and ennui that result, as well as the demands on perception made by the incredible array of images, products, and sounds broadcast, are well known.

A personal sense of form is subconscious perceptual capability. From it springs "taste" or the ability to evaluate perceptual experience. It becomes operative in awareness, appreciation, and decision-making. When we are most "alive" as individuals, our "sense of form" is engaged—we are aware and sensitive and involved on *our* level. The range and pace of "TV experience" almost completely ignore, yet compete with, this level of human involvement, substituting an unorganized, superficial excitement that relieves the viewer of any real concern for his own needs or capabilities.

To a high degree, people are physically and emotionally influenced by their environment; ours is increasingly artificial, energized, insistent, intruding, demanding. We know something of the effects of chemicals and drugs on our bodies and have instituted a Pure Food and Drug Act to help control them. We are much less aware of other affective agencies: sound, illumination, temperature, texture, color, and form. These are subliminal sensations to most people most of the time—yet may be functioning as physical or nervous irritants or as helpful stimuli. There is much evidence that the cumulative effects tend to be negative and contribute to fatigue, neuroses, simple confusion about values and identifications, with resulting waste of human energy and talent.

### A Sense of Form

Because of this lack of awareness and knowledge of cause-effect relationships, we lack individual and group design ethics, that is, a sense of responsibility for designing, producing, distributing, selling, and consuming our artifacts. "Our artifacts equal our environment" to an increasing degree. To feel responsible for environment is to feel responsible for the production of things.

A concern for, and control and organization of, human productivity are essential to a culture. If a civil group fosters and maintains a chaotic environment, its integrity as a culture and the level it may achieve are perpetually compromised from within. As a result of the situation hinted at above, we are highly insensitive to quality, we tend to reject control—even self-control—as undemocratic, and we conceive of organization as a means of force-selling ill-conceived "stuff" for immediate gain only. (There are not-

continued on page 218

# JUGFUL OF SUMMER

appealing pitcher design is motif of many uses

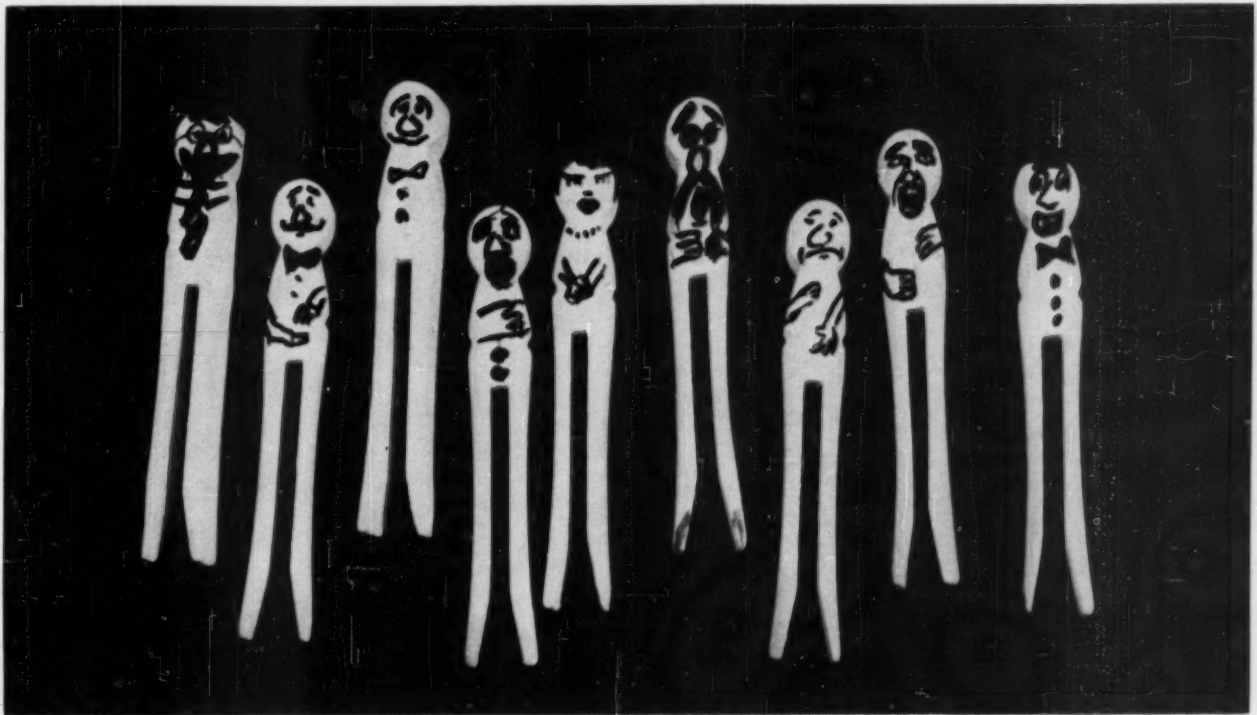
As refreshing as a summer breeze is this decorative motif for an earthenware jug, created by Eric Ravilious. Using a gay, stylized approach, the artist rendered his original art in opaque watercolors, then used the sketch as a guide in rendering the multi-colored screen printing. The jug was subsequently mass-produced by Josiah Wedgwood & Sons and is an award winner for originality of conception. Blanks of pitchers, drinking mugs, cups, saucers, plates are available at restaurant suppliers in most larger towns; they make excellent fields upon which to design your own summer motifs. Decorate with oil colors, *Dek-All*, screen printing or china painting colors, using stencils, screens or freehand technique. Other summery motifs: blowing leaves, farmyard scenes, barns, children fishing and exploring the countryside, sailboats. Bring summer into your home in this appealing manner. ▲



**b**utton people and clothespin creatures—fun to make and functional too! Blank buttons and clothespins are available in every dry goods store, supermarket and five & dime. With a few deft touches, they come amusingly to life to delight youngsters and serve their intended use. Select large white buttons—they provide the best background. The art work is rendered freehand with *Dek-All* or fingernail enamel. The best motifs are caricatures of well-known people, animals, comic strip folk and the creatures which inhabit your funnybone. Clothespin art may be rendered in India ink or poster paints if desired, then shellacked for permanency. Choose bright colors. Clothespin people shown at right are work of two ten year olds; buttons were created by junior high scholars. Buttons can adorn hats, belts, sweaters; clothespins make fine dolls and puppets for youngsters. Just add glued-on yarn hair, bits of fabric for clothing. Dip legs in glue and sprinkle on glitter for fancy ballerinas! (Ballet skirts are made of crinoline scraps or paper doilies.) Average time to decorate each is less than a minute. ▲

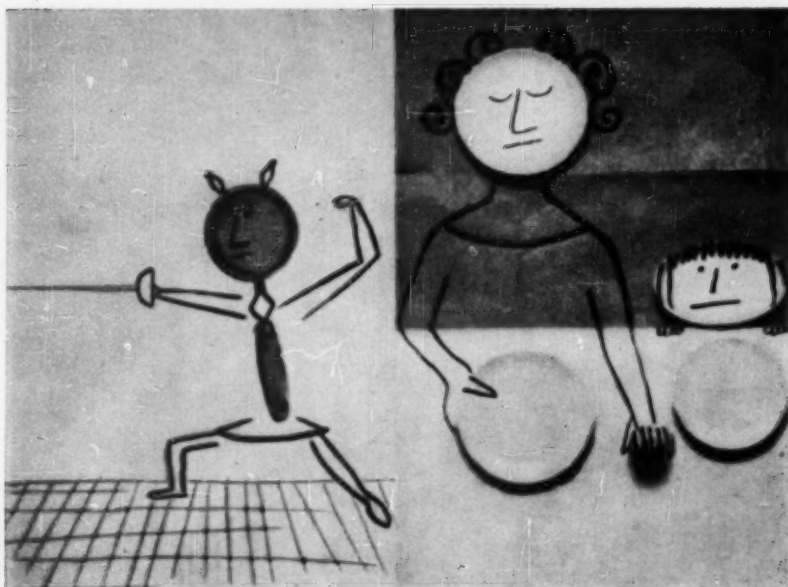
## NEW FACES FOR COMMONPLACES





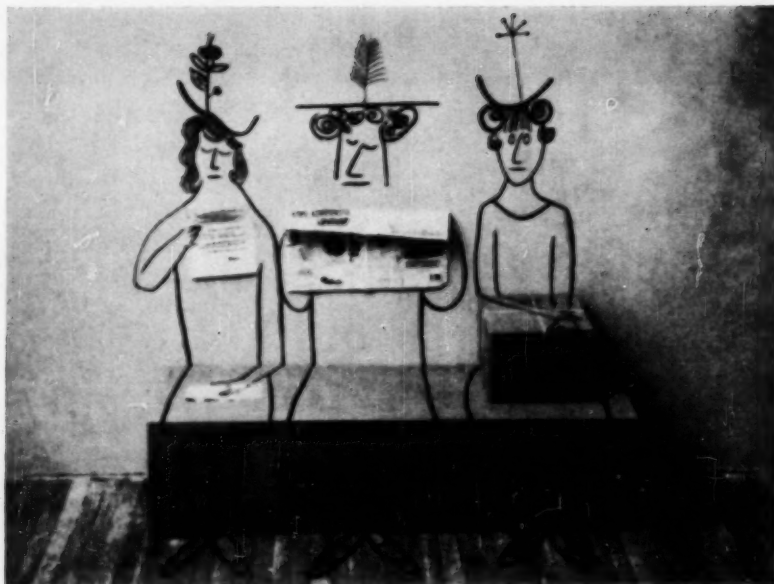
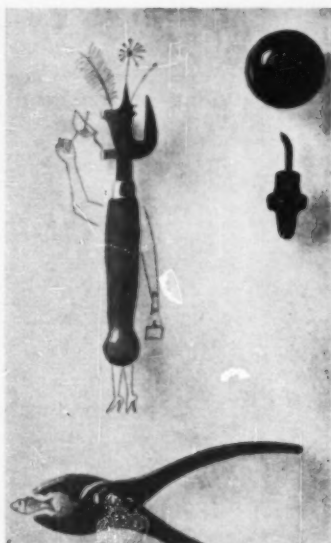
Whimsical advertisement shows clever adaptation of technique. Simple props of rubber band, artist's brush and paint cups symbolize service of art agency.



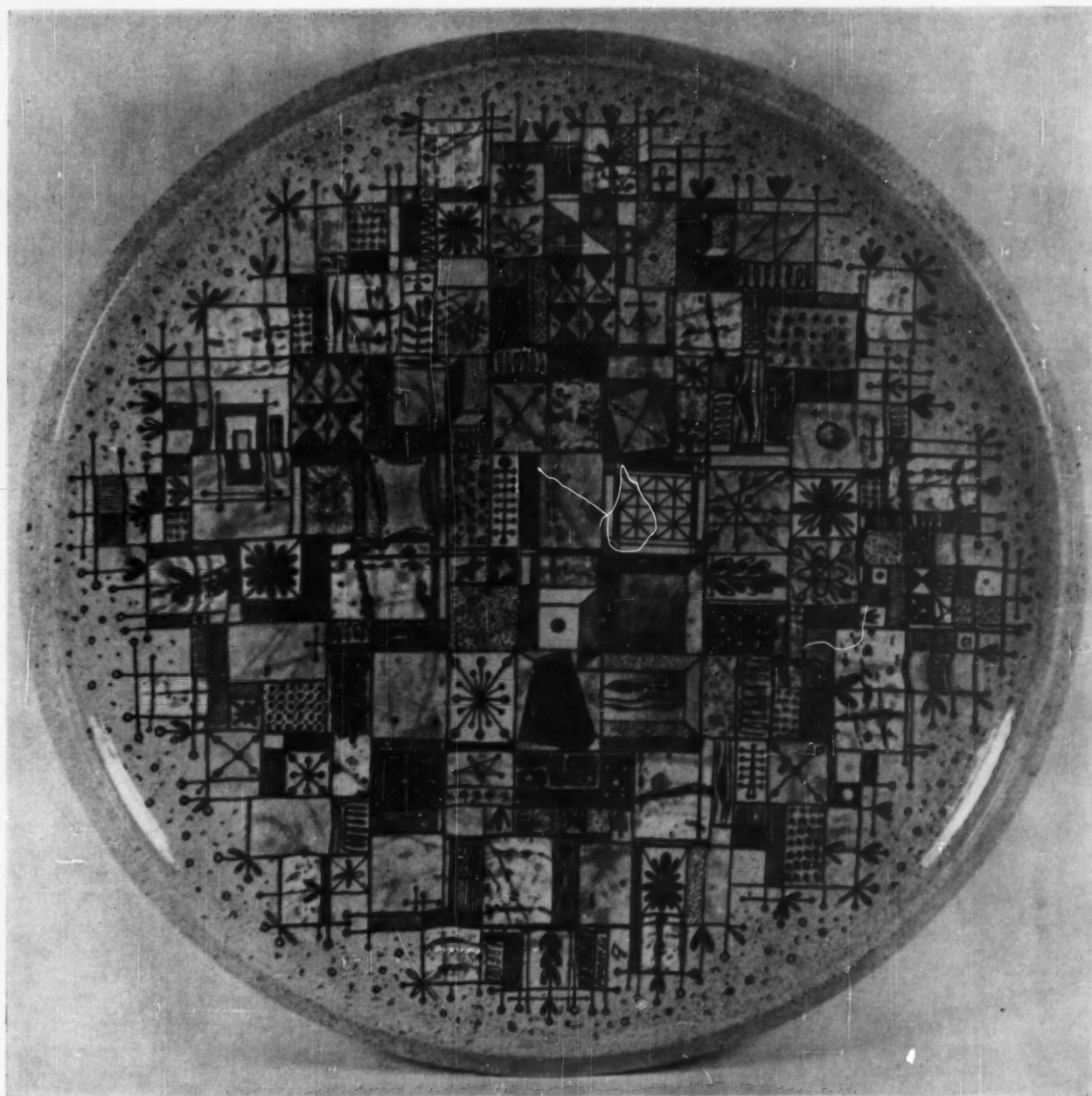


# Some strange faces

created by SAUL STEINBERG

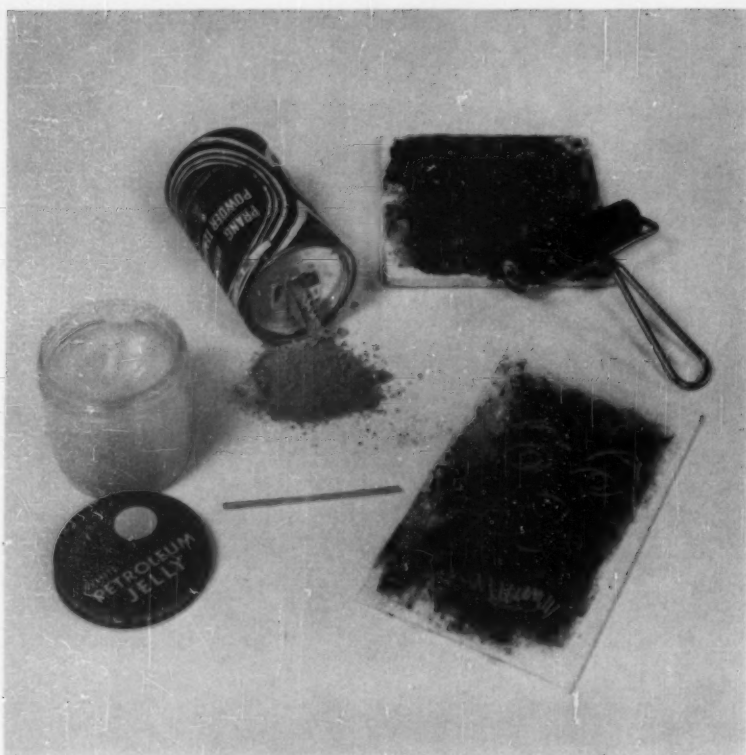


The whimsical art of Saul Steinberg combines line drawing with three dimensional objects in a wildly unpredictable manner. No commonplace object is safe from his wicked pen, as is evident in these zany masterpieces which originally appeared in the now-defunct *Flair* Magazine. In Steinberg's imaginative world, kitchen utensils, dinner plates and carpenter's tools perform feats of derring-do with aplomb. ▲



## INTRICATE CERAMIC DECORATING

**W**ith obvious disdain for the complexity of his design, Californian M. Purkiss executed this highly decorative abstraction on the body of a low bowl, and came up with something exciting to behold. The fine brush work was applied carefully, utilizing several brilliant glazes in a mosaic style. The bowl measures 16½" in diameter. It is a superb example of how to impart textural quality to freehand art work in a craft medium, without actually building up the surface. The finished piece was a prize-winner in a recent Ceramic National Competition and now is in the collection of the Syracuse Museum. ▲



# Jelly PRINTS

vaseline jelly and powder  
tempera creates monotypes

Materials required for making jelly prints are seen at left, consisting of powder tempera and petroleum jelly for making the paint, a tile or glass sheet for a mixing palette, rubber brayer for rolling paint onto paper and a blunt tool for scraping the design.

**M**ONOTYPE printing technique comes down to the elementary level in this easy-to-do application. You'll need a few simple materials: a jar of petroleum jelly, a can of powder tempera, a stylus, rubber brayer and some paper. The prints are made via the same method which, for centuries, has been employed by some of our greatest artists for producing one-of-a-kind originals by printing. A monotype is usually done with inks or paint. (The painting is made on a glass or metal sheet, then paper is placed on top, and pressure applied to transfer the motif.) In this simpler attack, however, we bring the idea down to beginner's level, as follows:

*continued on page 218*



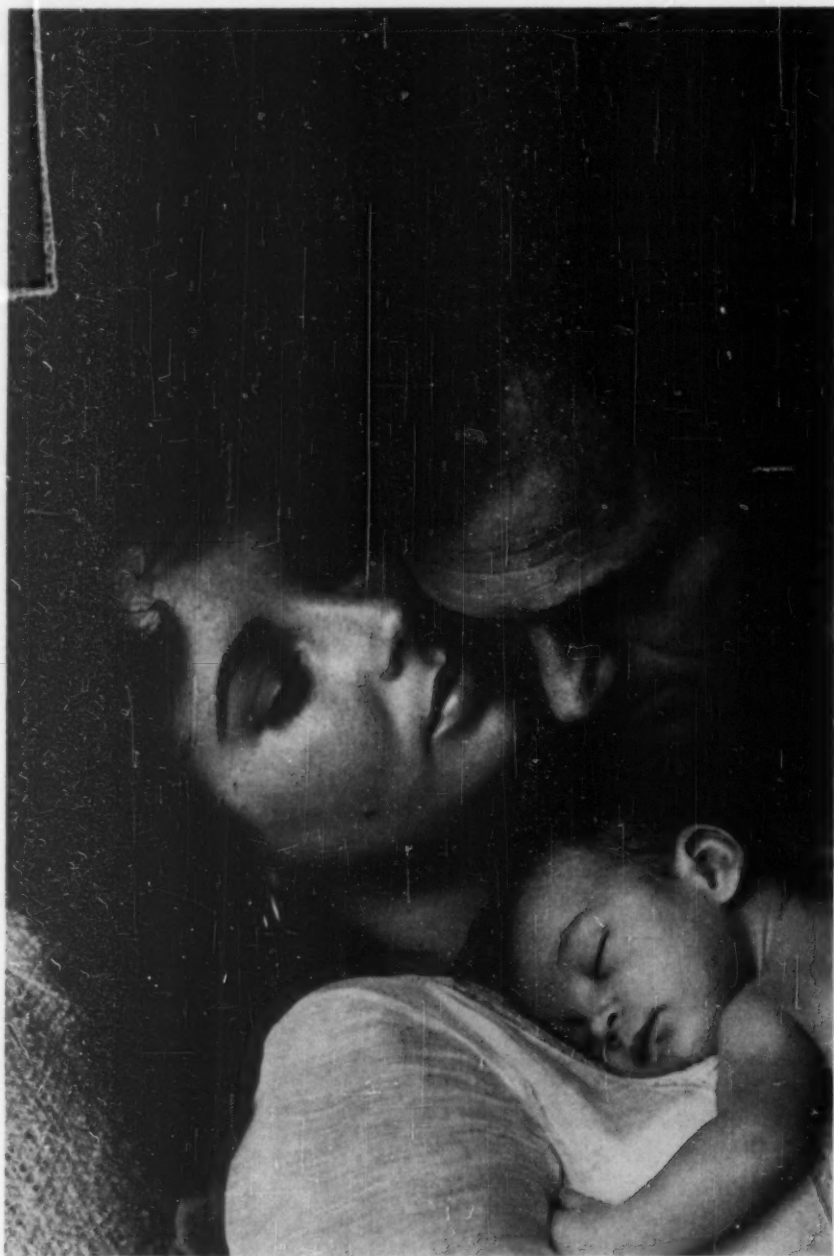


TONI FRISSELL

# A NUMBER OF THINGS...

memorable moments by an imaginative artist with a camera

**A**lthough fashion photographer Toni Frissell ranks a highest pinnacle in the professional world, her approach is simplicity itself. For, like the children she adores, she sees everything with unflagging wonder and curiosity. On these pages are a select few of her famed photographs, currently on view at New York City's IBM Gallery, and soon to go on tour throughout the country. Miss Frissell keeps her camera equipment minimal and lightweight—a Leica or Rolleiflex is the instrument with which she captures the essence of life. And because this small burden is all that lies between her and the magic moment she seeks to capture, her subjects seem unaware of her presence. A skilled reporter who is equally at home in a battleground or the pages of *Vogue*, Miss Frissell creates her most memorable pictures when she evokes the images of joy, wonder and love. Just to evidence her technical skill, we start this feature with a remarkable underwater fashion shot. And then we move on to her forte.



*Elizabeth Taylor and Mike Todd . . .*

Evocations of love and joy by Toni Frissell



*Child with a Beach Ball . . .*





*Mrs. Patricia Harris and  
her son, Jason . . .*

*Mary Martin and the Trapp grandchildren  
at their home in Stowe, Vermont . . .*





Seventh grade teacher at Sidwell Friends School, Mrs. Raymond Wilson teaches about Japanese culture by utilizing historic pottery during class in group living. Students find barriers of time and distance melt when historic artifacts are handled.

# ART TO TOUCH

art of orient offered to schools in unique plan created by non-profit foundation

report by CLARA MACGOWAN-CIOBAN

**a**lthough more than half of the world's population lays within the continental confines of Asia, little of its art and artifact is familiar in America. Our schools concentrate their studies and art appreciation upon the

output of Europe and, to a lesser extent, to that historic evidence gleaned from Mexico and Africa.

Not long ago, a unique organization was formed to bring Asian art into the hands of the American. This has been

done literally—for the collections which now circulate among young students in the Washington, D. C. area, are meant to be not only seen, but also *touched*. Unlike most museum art laying behind protective glass walls, the objects which are part and parcel of the collection at Washington's Sidwell Friends School, leave their glass display housings to be passed from student to student during the art study hours. Responsible young people and their mature counterparts thus can experience the tactile pleasure of the carvings, sculpture, ceramics and textiles which were so lovingly fashioned by Oriental craftsmen of the past and present. And in handling the objects, an appreciation and awareness of quality work is instilled more directly than can result in merely staring at them through plate glass on conducted tours.

The Sidwell Friends School is but one of an increasing number of educational organizations which are finding the art of Asia exciting to behold and inspiring for practical adaptation. The art and handicrafts of these distant cultures takes on the familiarity of an old friend when it may be inspected closeup.

Where has this idea come from? It is the project of the Asian Cultural Exchange Foundation, located in Washington, D. C. Any school—junior high and upwards—may start its own Asiatic collection with the help of the Foundation. Two requirements must be met: first, that the school become a subscriber to the aims of the Foundation; second that it be able and willing to finance a collection of its own, with the aid of the organization. Starting such a collection need not be a costly undertaking; the Foundation usually matches the extent of purchase funds put up by the interested school. (The non-profit organization's resources stem from gifts of its founders, Simon

Kruger, Herbert Miller, Jr., Lawrence Wadsworth, Allen Haden, Perry Patterson, Robert Reidm Livingston Blair and John Collins, all philanthropic individuals with a love for Asian art and culture.) School collections usually start modestly and grow over the passing months.

The Foundation helps select and obtain the art objects—they may be Japanese bowls, and scroll paintings; an 18th Century carved Buddha; a doll from India; Indonesian batik; jewelry from Nepal—simple or intricate pieces from our own time or days shadowy in antiquity. The Foundation's aim is to put these things into the hands of students as living evidence of the great Asiatic culture which still lays largely unexplored by our country. Classes in art, shopcraft, geography and history can utilize the collection; schools can arrange to exchange their pieces with fellow subscribers to the Foundation.

The basic plan of the Foundation is a simple one: they will donate a grant toward the creation of a school collection, if the community served by the school will do its part to match and maintain the grant. Donors could be found among private individuals, and business organizations in the community. Public spirited Americans who feel that schools are still the best hope for shaping the country's future taste in art and appreciation of the culture that lays beyond our continental borders, will be the fountainhead from which such collections will emerge. Only by understanding the background and culture of our Oriental fellow beings, can Americans play their own vital role in shaping the world of tomorrow. The aim of the Foundation is thus a common-sense one. Interested readers may learn more by writing to: *Asian Cultural Exchange Foundation: 712 Twelfth St., N.W., Washington 5, D. C.* ▲

Chinese art objects pass from hand to hand during research session in Jr. High. Fragile or irreplaceable items remain in school's exhibit cases except for special occasions.



# CRAYON RUBBINGS

shadow art, created with a whisk of the hand

project by JANE DAVIS

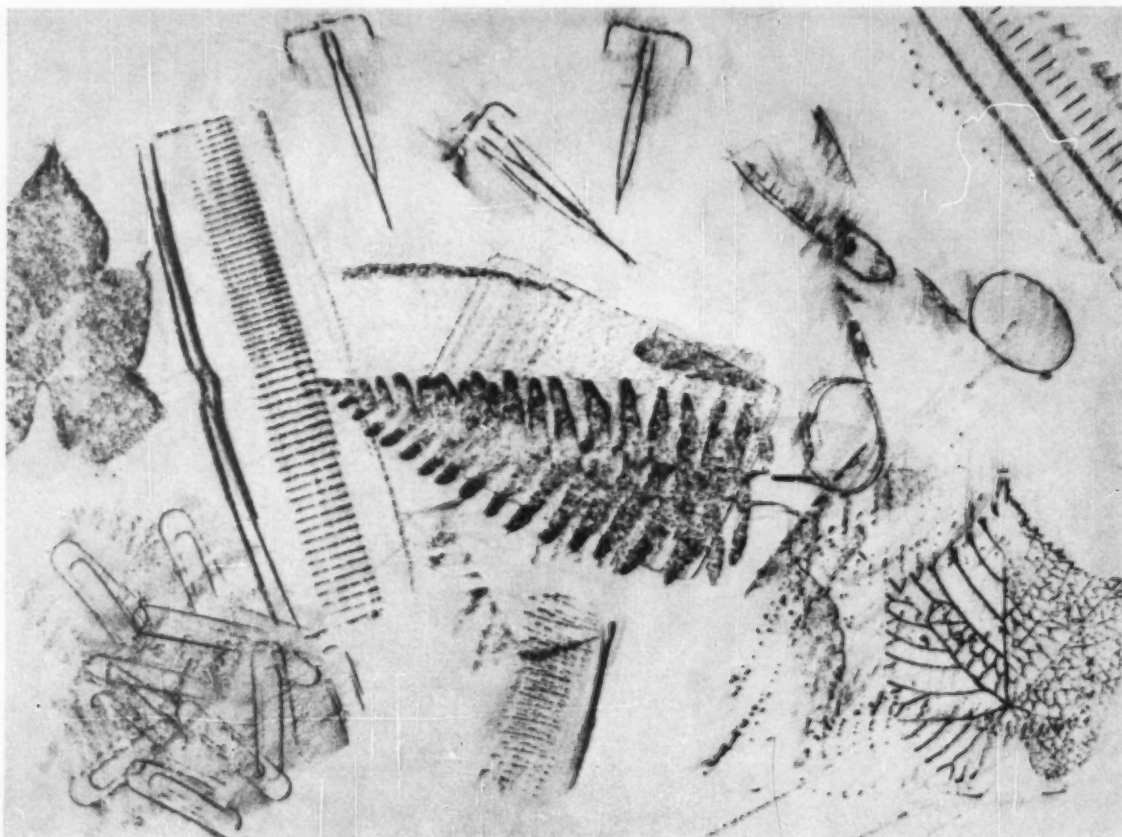
**E**VERYTHING casts its shadow in this childhood game now brought into the classroom, as a designing adventure. Remember the old game of putting coins under paper and rubbing a soft lead pencil over them to transfer their image? The same technique works wonders over all kinds of objects, and by using the broad side of a wax crayon, it is possible to create striking designs with commonplace things. Use black crayon or combine various colors as you go along. Below is a typical assortment of oddments which lend themselves to rubbing art. Nature forms can decorate a gift box; screws, paper clips, sequin stampings will provide literal shapes for identifying containers. Paper doilies and lacy paper edging from candy boxes are other excellent resist-stencils too.

Try overlapping various motifs, making borders and toned areas. You never know for sure what a flat stone, bits of string, sandpaper, combs and crumbled aluminum foil will produce! How about rulers, protractors and T-squares to form an ab-

stracted pattern for a poster? (Letter the message on top with cut-out construction paper or poster paints.)

The Chinese artists of yesterday made fascinating design prints with this same technique and paint applied to dried fish. Paint, pencil or crayon—they all work.

An initial project to familiarize yourself with the possibilities: place some paper clips under a sheet of typewriter paper and rub a black crayon on top. Up come the images. Then, shift the paper clips around beneath, or turn the paper to another angle. Using a contrasting colored crayon, rub again. Unpredictable designs are created. Another idea: make this a game for youngsters. Let them select a handful of objects from a stockpile, give them several crayon stubs and hold a contest to see who comes up with the most unusual design. Emphasize that simplicity is often the keynote. Excessive application usually tends to produce overdone end results. ▲





Third grader, Judy Davis, tries a first problem in crayon rubbing. She has placed a piece of corrugated cardboard beneath her drawing paper, scattered several paper clips over it. Using the broad side of a wax crayon stub, she now rubs until the motif comes up. Then the paper is shifted and another colored crayon applied.



The pastel artist works with a multiplicity of available art materials. These are seen above.

# this is PASTEL

by G. ALAN TURNER

*though delicate in appearance, fabricated chalks are among most enduring of all art mediums*

**W**hat is pastel? It is a sophisticated chalk—an invention of man which improves on nature's palette by making possible a virtually limitless array of hues. Often thought of with disdain by the lay public as rather delicate and diletante, pastel is actually one of the most enduring of all art mediums.

Unlike oils, it requires no lengthy drying time, nor will it crack or craze. Unlike watercolors, it will not fade in sunlight. And properly used, it may be combined with almost any other medium, adding unrivaled brilliance. Pastel is an ideal choice for creative artists who want to work swiftly.

Technically, pastel is a fabricated chalk. It is made by mixing dry pigments with a binding medium. The same pigments which go into the creation of oil paints or water colors are utilized for pastel.

It outstrips natural chalk in its near-infinite range of tones. (Natural chalks are pretty much limited to black, white and red.) It offers a wide variety of hardnesses, textural applications and



Dorothy French creates a coverpiece in the pastel medium



Pastel portraits of children move swiftly through a number of short sessions. Depending on subject's age, sittings will be between fifteen minutes and a half-hour. Miss French paints only by natural light, scheduling sittings for early afternoon when possible. Sketch is blocked in with broad sweeps of Pastella in brownish hue, then the chalks are built up, layer by layer. Flesh tones are most demanding and come last. They are governed by subject's coloring, must always be modeled under same lighting conditions as at previous sitting.

effects which may roam from crisp, fine lines of pure color to subtle smudges. Do not limit your thinking of pastel by associating it only with the naturalistic, broad effects made popular by artists of the past century. Today, pastel is used by portraitists, flower painters, commercial artists, illustrators, fashion designers and architects. There is a use for pastel regardless of your field.

The coverpiece for this issue of *Design Magazine* was rendered with *Pastello*, a relatively inexpensive and excellent quality fabricated chalk. The colors were applied pure and little smudging with fingertips or stumps was employed. The final effect is so akin to that achieved by oils that it requires careful inspection to tell the difference. And, when framed under non-reflecting glass, the difference becomes even less possible to detect.

Our cover artist is Dorothy French, a specialist in portraits of children. Conventional portraits seldom interest her. She prefers to capture the essence of her young sitters, the unmistakable sparks and moods which pass fleetingly over a child's face and mark that child as a special individual to those who know the child intimately. Working with pastel, she can keep up with these swift changes with ease. An oil painting would require lengthy sittings, hours of waiting for the colors to dry—obvious difficulties when a child squirms and fidgets. Miss French finds pastel a tremendous aid. Even when her commission requires working with oils, she will often make preliminary sketches (and sometimes a finished work) in pastel to serve as a careful guide.

### Protecting a pastel

A pastel must be protected against one basic hazard—rubbing and contact with curious fingers. It should be either

sprayed with a proper fixatif or immediately placed under glass. (Many artists will fix their pastels *and* glass them as well.) Protective glass eliminates the settling of dust and grime onto the delicate surface of the chalk. The glass must be separated from the surface of the drawing by some form of shoulder within the mount, otherwise the pastel will rub against the clear covering. A slight fixing will combat this inevitable hazard.

Conventional glass framing is employed by museums and collectors who can carefully place their lighting so as to avoid glare. This clear glass allows the purity of the color to be seen. For those who are willing to pay a little more and thus eliminate the headache of hanging their art where daylight or room lights will not bounce from its surface, the use of non-reflecting glass is recommended. This glass has a slight opacity until framed, but once in position, it becomes virtually invisible. Non-reflecting glass does tend to darken the colors slightly, however, and brilliant pastel hues must accept a small amount of toning down as the price for this luxury.

### Basic steps in rendering a pastel

Each artist has his own way of working with pastels, but the conventional procedure usually progresses in the following manner:

- 1 The subject is lightly sketched onto a sheet of charcoal paper, pastel paper, pastel linen, pastel canvas or illustration board, using a light colored stick of pastel or drawing pencil. These guide lines will become obliterated as work progresses. Block in your large areas of color with the side of the pastel, following the general areas indicated by your guide lines.

## Examples of pastel drawing technique by Edgar Degas

LEFT: "The Bath" is one of several versions on this subject made by Degas using fabricated black chalk in a loosely sketched technique. When a pastel is done with much white space throughout, it is called a drawing. Here, the paper has a texture.



RIGHT: "Study for a portrait of Diego Martelli" is another pastel drawing by Degas, later serving as a guide for an oil painting. It is on gray-brown paper of smooth stock, and white chalk has been used for highlighting. (Courtesy Fogg Museum, Harvard University, Sachs Collection.)





A delicate pastel drawing by Robert Brackman in which the actual delineation of the subject's face is restricted to a few bold strokes of the crayon. All else is handled as subtle tonal areas which infer, rather than outline the features.

Mrs. Robert Davis Collection

**2** Next, work in your subtle tones with fingertips or stumps. Stumps are rolled leather, felt or paper sticks which come to a broad point at one end. They permit delicate shading. Some artists eliminate or limit their use, preferring to use their pastel boldly and "pure."

**3** Highlights or emphasizing outlines are now added, with white and light chalks. Highlights can also be picked out with a kneaded rubber eraser, leaving the white of the paper exposed. Shadows are similarly added with dark hued pastels.

**4** The pastel is now ready for fixing and/or glassing. If you apply fixatif, use the spray can from a distance of about two feet or more and apply the spray downwards onto the art which is on the floor or drawing board. Apply it in a gentle, sweeping motion. Avoid heavy application. It is a good idea to fix the pastel at intervals as you build up the picture. The final spraying should always be held to a minimum, for even the best fixatif will dull your colors slightly. If an area goes excessively dull, apply a few touches of

pure pastel in the highlights once more and do not re-fix them.

#### Combining pastel with other mediums

Pastel can be combined with many other art mediums for striking effects. The underpainting of a picture can be rendered with transparent and opaque watercolors, caseins, temperas, oils, and gouaches. Pastel is then applied over the underpainted areas. The use of casein colors and temperas is particularly suited for blocking in large areas with a broad brush. This not only saves much time, but imparts an overall smooth tone which is rather difficult to achieve with the pastel crayon.

Although special fixatif is available which permits the use of these mediums *on top* of pastel, it is generally far better to work in the reverse manner—that is, *underpaint* with the companion medium first, then apply pastel on top. Obviously, a water diluted color does not go on top of chalk well, but tends to puddle and crawl.

Dramatic effects can be achieved with the judicious use of colored India inks as the final step in rendering a pastel

**PORTRAIT OF LILLIBET** by Frances Hook was rendered in Pastello, an inexpensive medium with a wide range of hues, popularly used for classroom work. Miss Hook seldom uses her fingers or blending stumps, preferring her colors to come up pure.



painting. They are applied with a brush in a limited manner, usually for outlining or adding small touches (*i.e.*, shadowed foliage over areas underpainted with caseins and pastel and then fixed.)

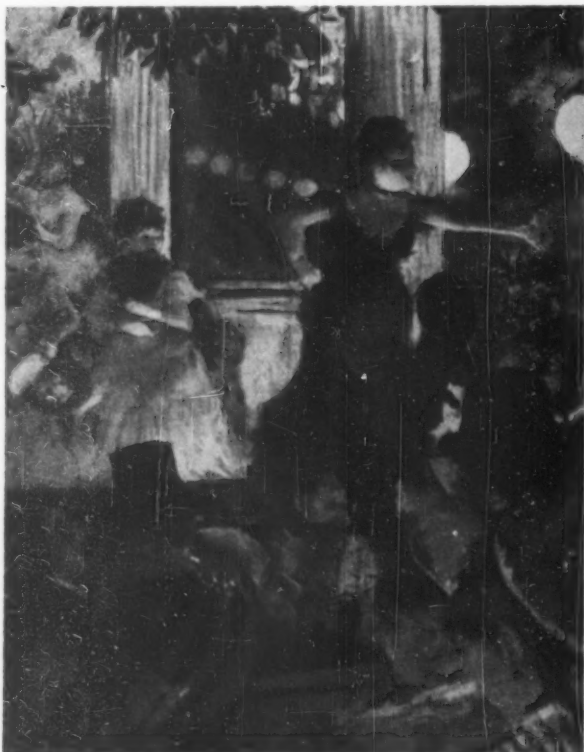
### Tips on handling pastel

Smearing the colors is a common hazard during pastel painting. It is imperative that you keep your fingers off the chalked surface during rendering, otherwise the oil from your hands will mottle the artwork. Do your work from top to bottom and from left to right (if right handed. If left handed, reverse the latter procedure.) You can also employ a painter's pole if the drawing is large. This is simply a stick with a wadded cloth at one end, which is placed at one side of the drawing board. You hold the other end in your free hand and then use the pole as a bridge against which to steady your working hand.

Erasing pastel is accomplished with a kneaded rubber—the kind which can be squeezed between your fingertips into any desired shape. The erasing is actually a “picking away” of unwanted pastel by pressing the eraser against the color and lifting up the minute particles of chalk. Broad areas can be cleaned by rubbing the kneaded eraser over them, but do this gently and be wary of damaging the fiber of the paper beneath. You can also scrape away fine areas with a single-edged razor or X-acto knife, but again—be careful!

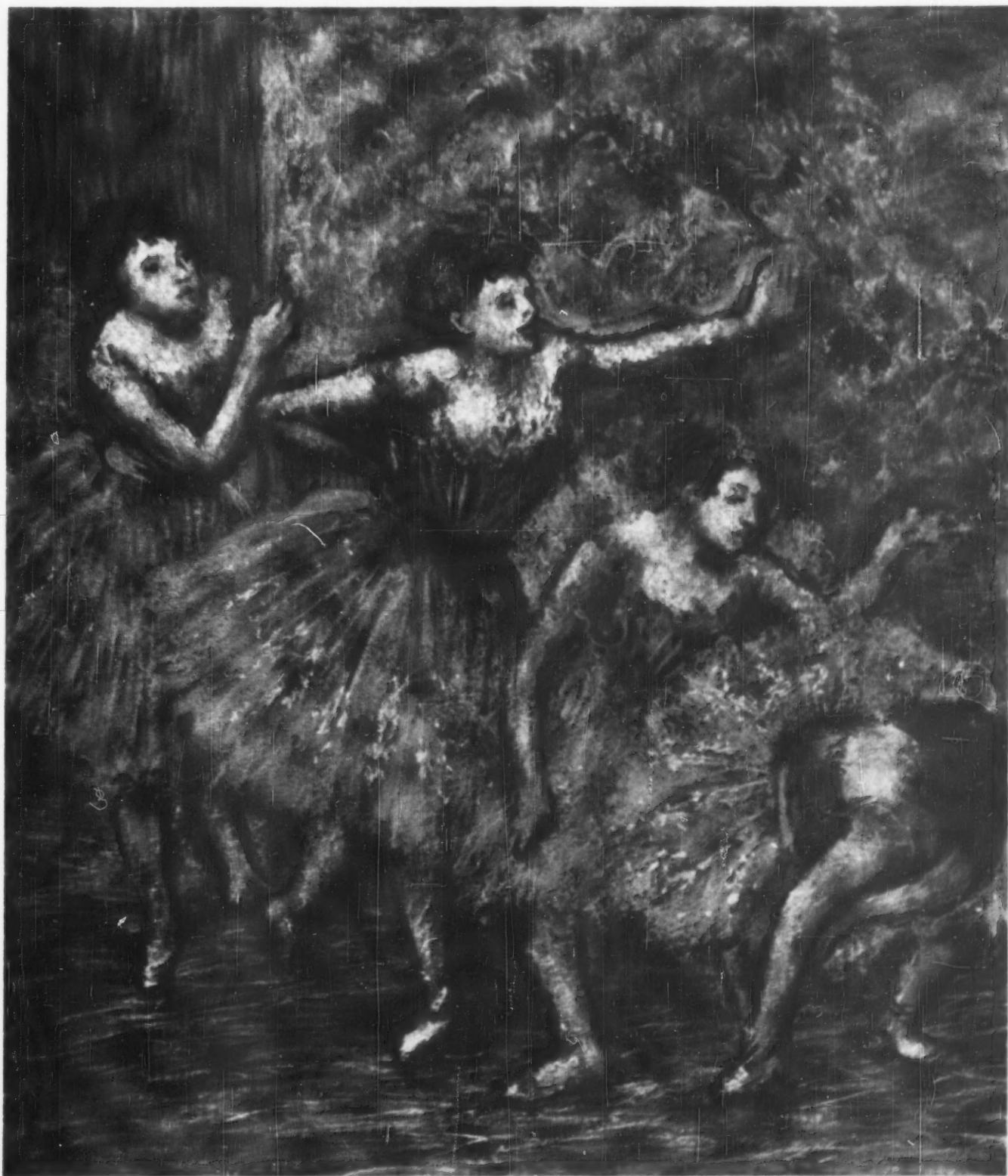
*Continued on page 216*

**CAFE CONCERT** by Edgar Degas, most famed of all pastel artists, was rendered over a monotype. This underpainting, probably done in broad areas of dark brown oils, was then built up with the pure pastel colors. The painting, now at the Museum of Lyons, France, measures 14½" x 10½" and is rendered on paper.



**PORTRAIT OF VAN GOGH** was executed by Henri de Toulouse-Lautrec early in his career, when he first met his fellow-artist in Paris. It is one of the very few pastels Lautrec made and utilizes a cross-hatch technique which closely imitates Van Gogh's own oil painting style. From Ing. V. VanGogh Collection. Size: 22½" x 18½".





FOUR DANCERS

a pastel painting by EDGAR DEGAS

This is an example of the painting technique applied to pastels. None of the paper upon which the art was rendered shows through the heavily built-up layers of pastels. Also, the outlining and attention to details which characterize some of Degas' pastel drawings are lacking here. Instead, the impasto technique gives this picture broad sweeps of color in a manner which influenced many impressionistic painters at the turn of the century. Roualt, for one, was deeply influenced by Degas' bold coloring approach. This pastel on paper measures 33" x 28 1/4" and is in the collection of Mr. and Mrs. Alex Hillman,

## FOLDING FUN WITH

# ORIGAMI

ANCIENT PAPER FOLDING ART CAPTURES  
FANCY OF IMAGINATIVE CRAFTSMEN AGAIN



Hokusai print shows legend of magician who could create paper birds so realistically that they came to life and flew away. From John Andreas Collection.

At some unknown point in the two thousand year old history of paper, man discovered the art of folding. And with this step, a new medium for artistic expression was born. Paper, as we know it today, was an invention of the Orient, and its first recorded creation places the birthdate in the Eastern Han Dynasty of ancient China, contemporary with the beginnings of Christianity.

Though we of the Western Hemisphere are the largest users of paper, to us it has always assumed a largely utilitarian role. But in the eastern cultures, paper is rife with symbolic meaning. The Chinese, in their religious rites, construct houses, servants, money chests and other objects of folded and cut paper, then burn these for symbolic transfer to the next world. In Japan, paper carps are hoisted into the air during festivals and carefully folded paper ornaments are attached to gifts which are exchanged at

A dozen costumed eggheads solemnly peer at the viewer, from their egg carton seats. Made by John Nordquist. Each figure is simply a hard boiled egg wearing a folded hat, to suggest a printer, pontiff, viking, robin hood, etc.

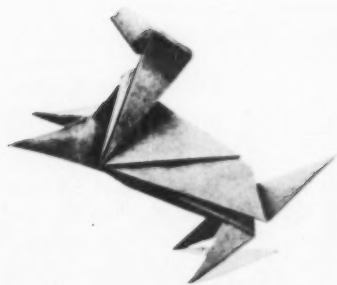


adapted from Material in the new E. P. Dutton book: "The Art of Origami"

by SAMUEL RANDLETT



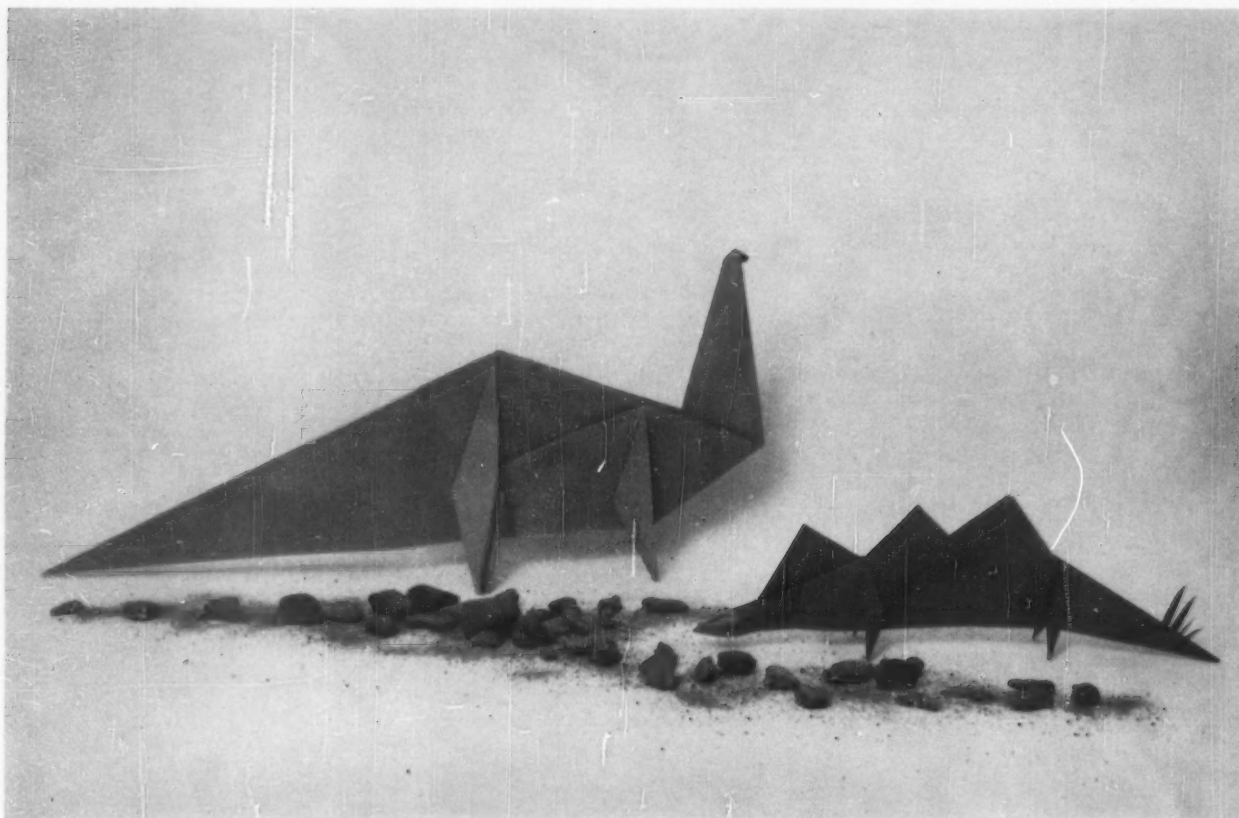
A scene from a TV play by Robert Harbin, entitled: "The Insect World." Harbin has popularized origami in England and Bermuda with his imaginative paper constructions.



A little dog whose tail will wag and whose feet will frisk for you.



Window display with origami animals by Akira Yoshizawa and George Rhoads, exhibited at the Cooper Union in Manhattan. These are large scale constructions, but tiny versions can be used for table decorations and as favors, candy dishes, paper hats.



Stegosaurus:

Prehistoric beast of folded paper.

weddings, birthdays, anniversaries and on New Year's Day. As the centuries passed, this technique of folding paper was adapted into European ceremonies in the form of parchment cloth which served as table decorations. Elaborate decors were created for table displays in the European courts of the middle ages, made up of intricately folded napkins.

It is from Japan that we have received the gift of the exciting craft known as Origami. And on the following pages are several fine examples of what can be done with a square of paper, the artist's mind and hands and nothing else.

What kinds of paper are required? Almost any kind will do if it folds easily. Origami paper is made in Japan and is a delicate, but tough stock, available in many hues and patterns. (Sources

of supplies are listed at the end of this article.) The largest sheet available is about 7" square. You can also use gift wrapping stock, metallic papers and even brown wrapping paper. Other possibilities are typing paper, Bulkton (seamless paper), tissue paper and tracing paper, fluorescent Day—Glo stock and pastel paper.

Because origami technique is largely a matter of following delineated steps, we shall not go into these details here. Readers interested in trying seventy figures which not only look like birds, animals, fish and insects, but also can be made to move like them, will find the detailed instructions for their making in: "*The Art of Origami*" (reviewed in this issue of Design Magazine.) The Origami procedure is a delight to young and old. It provides hours of exciting fun and pleasure to the doer. ▲

A Tree Full of Birds

by Ligia Montova



## WHERE TO BUY ORIGAMI PAPER

### CHICAGO

Aiko's Art Materials Import, 8 E. Huron St.  
J. Toguri Mercantile Co., 1124 N. Clark St.

### NEW YORK CITY

The Origami Center, 26 Gramercy Park South  
Jasmine Shoppes, Inc., 1044 Madison Ave.

### LOS ANGELES

Rafu Shoten, 130 S. San Pedro

### SAN FRANCISCO

Oriental Culture Book Co., 1765 Sutter St.

### RUTLAND, VERMONT

Charles E. Tuttle Co., Publishers

# MASTER FORGER

the strange case of the art genius who could  
outpaint the old master whose work he forged

**a**rt forgers are rampant throughout history, but one forger, perhaps the greatest of all time, stands so far ahead of the others that he makes them look like pikers. He was a little known Dutchman named Hans van Meegeren. During his life he sold about your million dollars worth of forged paintings to museums, collectors and art critics. How he did this is one of the most fascinating art stories of this century.

When van Meegeren first decided to paint forgeries in 1932 he did it, not to make money, but to get revenge against a group of art critics who had judged his own work unfairly. He intended to expose the poor artistic judgment of the critics by painting an "old master" and getting them to believe it was an authentic original.

After studying the artists of the past, van Meegeren decided to forge the work of the 17th century Dutch master, Jan Vermeer. He bought a book that examined Vermeer's style of painting, and after thoroughly studying it, decided not just to copy a Vermeer painting, but to paint a *new* picture the way Vermeer would have painted it.

Van Meegeren assembled the necessary painting materials which, after use, had to appear to be about 300 years old. For the canvas, he bought several worthless 17th century paintings and scraped off the paint. He then attached the canvas to antique-wood frames. Since Jan Vermeer used badger hair brushes which left tiny particles on the canvas, identifiable under the microscope, van Meegeren hand-made his own badger hair brushes exactly like the original ones. Because the pigment in paint can determine the age of a painting, van Meegeren mixed his own paints from raw chemicals such as gamboge, gum resin, lead, silver nitrate and calcium. Since x-ray machines, infra-red and ultra-violet lamps, and spectroscopes can be used to determine age, van Meegeren used phenol and formaldehyde (in place of linseed oil) to make his paints dry quickly and appear to be very old.

Also, in order to deceive those who would be examining his forgeries, he baked his paintings in an oven to give them a glaze, rolled them around a pipe a number of times to give them thousands of little "antique" cracks, filled these fine cracks with india ink, dust and dirt and finally, "antiqued" the entire painting with a yellowish-brown varnish.

Four years of study, practice, and experimentation had gone by since van Meegeren first decided to paint forgeries.

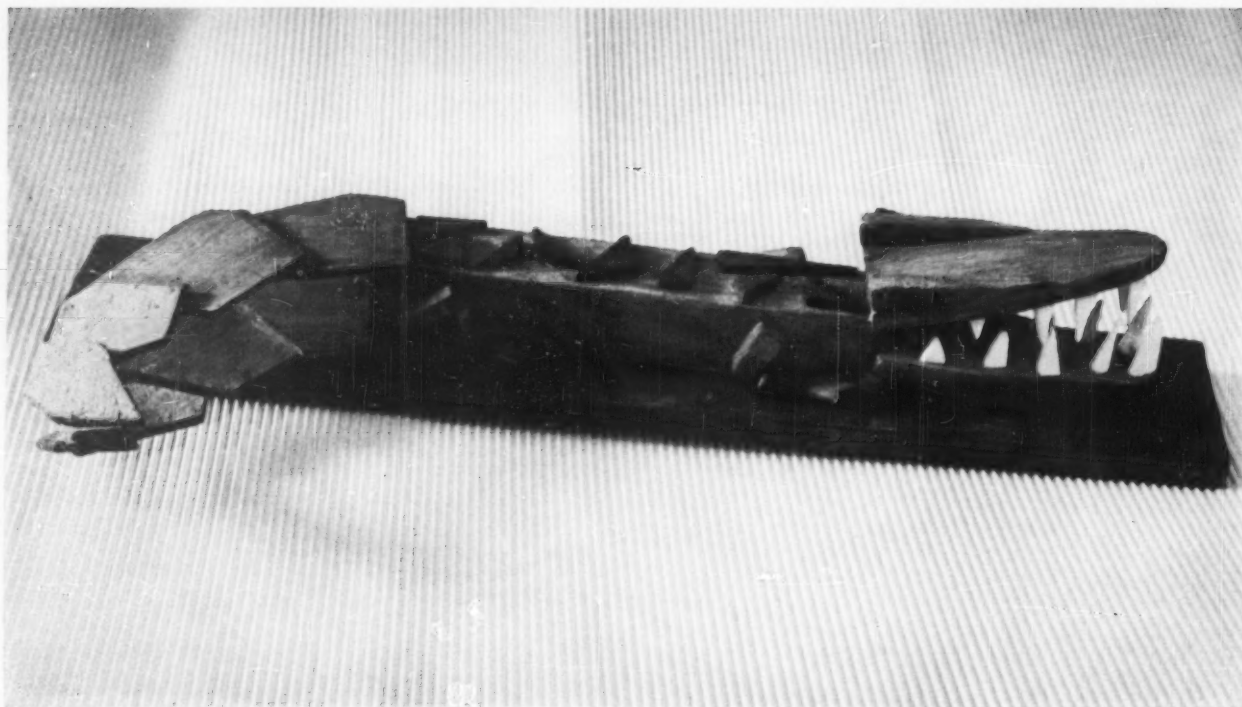
He took his newly completed Vermeer to Paris and told a lawyer he was selling it for a French nobleman who had become financially embarrassed. He did not want his own name connected with the sale of the painting, he told the lawyer, because he was not popular with the art critics. The lawyer, first asked the noted Dutch art expert, Dr. Abraham Bredius, to examine the painting. After a thorough examination Dr. Bredius declared van Meegeren's forgery to be a genuine Veemer, and claimed it to be one of the greatest art finds of the century. Within a short time, collectors and museums from all over the world sent experts to examine the forgery and try to purchase it. A short while later it was sold to the noted Boymans Museum in Rotterdam for the fabulous amount of \$378,000.00. Van Meegeren continued to paint and through intermediaries, brought six faked Vermeers before the public. When one was "discovered" many art experts representing the world's most noted museums, would come to examine his forgery and try to buy it. In this way, before he quit painting forgeries in 1943, he amassed a fortune of four million dollars!

A few years later, World War II ended, van Meegeren's last forgery, *Christ and the Adulteress*, was purchased by an art dealer for \$792,000.00. Previously, it had been the property of that connoisseur of fine things, Hermann Goering. The painting was traced back from Goering's belongings, through many hands, to van Meegeren. Van Meegeren refused to state where he obtained the painting and was accused of stealing this very expensive masterpiece and collaborating with the Nazis by selling it to Goering. Since many collaborators were being lynched by the mobs, or sentenced to death by court order, at this time van Meegeren finally told his secret. Nobody believed him, however, and to prove the truth, he agreed to paint another Vermeer masterpiece in the presence of the police.

For several days and nights, with little sleep, van Meegeren literally painted for his life. It took the jury over a year to decide in favor of van Meegeren. The charge was reduced from collaboration to fraud for which he received the very mild sentence of one year in prison. (Before sentence could be imposed, van Meegeren died of a heart attack.)

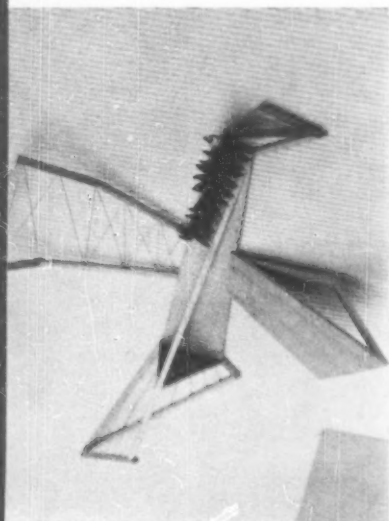
On the day of his death, one of the art critics stated that without a doubt, van Meegeren was the greatest art forger of all time. After all, he was credited with painting better Vermeers than Vermeer himself. ▲

adapted from "Art in Action," art monthly for students at the high school level published and edited by Edward C. Waterman. Readers interested in obtaining a sample copy of this excellent publication may write to Mr. Waterman c/o P. O. Box 2, Marick, N. Y.



Crocodile is plank of weathered wood with roughly carved chips for scales. Teeth are balsa.

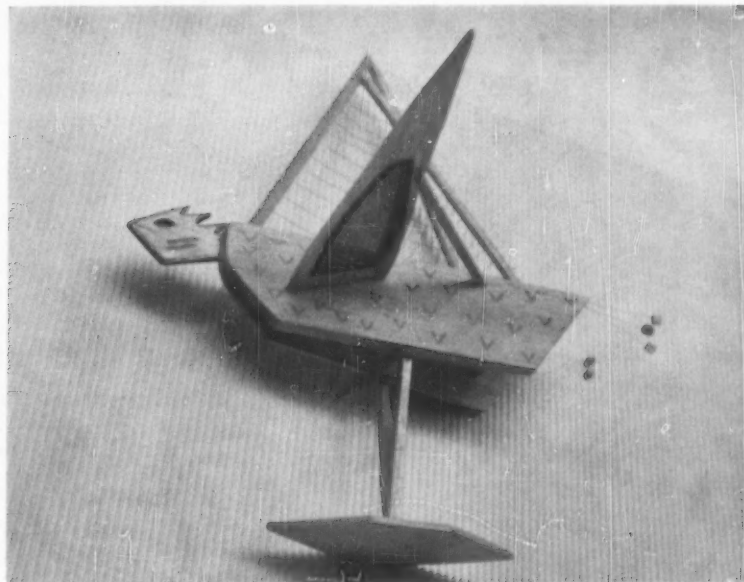
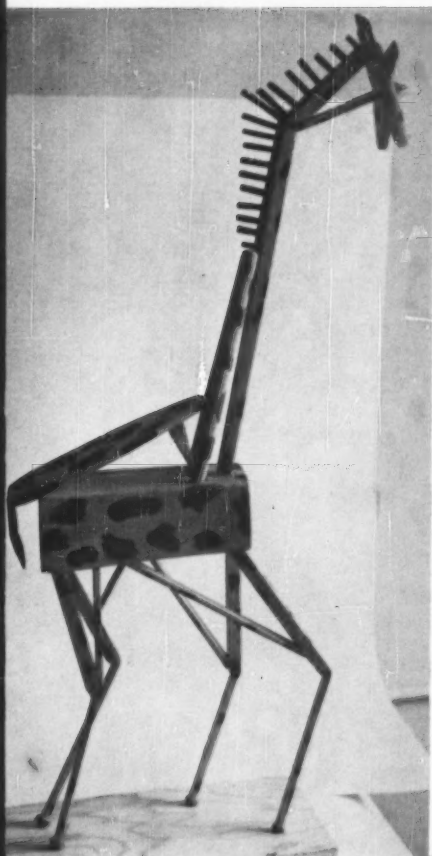
# SCRAP PILE ANIMALS



Swooping balsa bird has delicate wing and head of piano wire.

**b**its of wood become a fantastic menagerie of birds and beasts to the artist with a seeing eye for shape and design. Here are a number of strange and familiar animals which, until the moment of creation, were inert flotsam on a beach and a scrap pile. They are the work of students, appearing in a distinctive series of booklets entitled: "*Our Expanding Vision*" (W. S. Benson & Co., Austin, Texas.) The basic shapes are wood, sanded and then glued together to become creatures of amusing identity. One dragon (far right) is nothing but an eroded piece of driftwood to which bits of complementing material were glued for decorative styling. Others are polished scraps and dowels; still others are constructed of balsa. Each is simply made with a minimum of decorating. The project begins by studying the basic shapes of the available scraps and comparing them to animal forms well-remembered or imagined. Then, using sandpaper, glue and a knife, the pieces are fit together. A characteristic posture is incorporated into the sculptured form so that each animal seems to be in action. Each side of the subject is made somewhat differently to emphasize the feeling of movement.

The birds are poised in flight, the dragon boldly stalks its prey, the crocodile smugly suns itself while eyeing a potential victim, the giraffe bounces along amiably. If desired, details are added with bits of colored cardboard, fabric, paint and nailheads. If delicacy

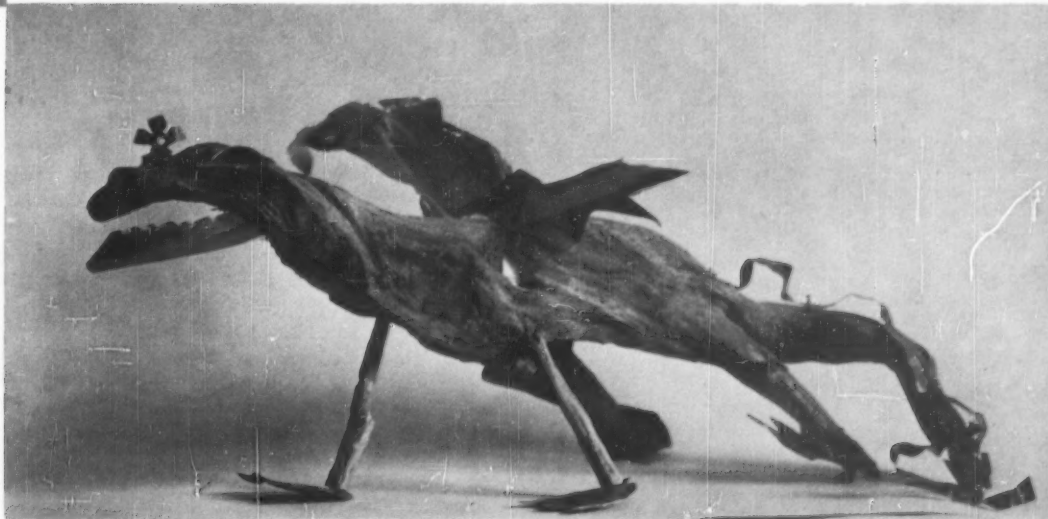


Bird (top) is carved wood chip with a few details in paint and piano wire. Giraffe has body and limbs of balsa. Oil-base paint can be used for decorating and will not soak or spread through wood fibers. Driftwood dragon has wing and thrashing tail of metal foil tacked in position.

is required, the bird forms can feature piano wire wings and legs, stuck into the balsa body and lightly glued.

Scrap sculpture makes a fascinating summer hobby. No walk along the beach or through the woods need prove unproductive. Look about you: see that rotting branch? that weathered twig? Stare at it a moment, then close your eyes. What does it suggest to you? Driftwood is, of course, potential art awaiting the viewer's translation to reality. The master carver, nature, has already done half the job and it requires only your completion.

Try combining other natural materials with the wood. Chunks of stone, polished pebbles—they too offer imaginative forms that can become bodies, faces, limbs. Glue them into position and make your own menagerie. ▲



## THE SEEDS OF ART:

continued from page 187

art is never achieved in a hurry. The creation of one single work of art is dependent upon not only the production of many works before, some of them failures, but dependent also upon days, of seeing and contemplating. Children as well as adults cannot create without a foundation of rich experiences, many of which come not from within the classroom, but from without.

As we know, to explain a work of art, one must explain a whole lifetime of vision and emotions, study and growth. It is important that we, as art teachers, remember this. We must remember what length of days it took to produce the vision of van Gogh, the soul searching of Rembrandt, the sensitivity of Paul Klee, or those sublime expressions of abstract thought found in Beethoven's late quartets — inspired by the sound of his inner voice though his outer ears were deaf.

Many of you will insist that we are not concerned, in our teaching of children and youth, with making artists of them, but we can remember gratefully Meister Eckhart's observation that "the artist is not a special kind of man, but every man is a special kind of artist". What we are trying to do is to acquaint the child, through his own experiences, with the special kind of understanding with which we are concerned. Thus art permits each child to express that which is important to him and to select that which is essential and characteristic to the things seen and experienced. Through such understanding each child begins to establish empathy, feeling, from his own experiences and reaches an affinity with the environment in which each of us must exist.

All experiences can thus be related to works of art. In this way aesthetic appreciation is, in itself, a creative function. The child who has worked to express his ideas in paint or clay probably has more appreciation for the work of the great painter and sculptor. Aesthetic appreciation may result when children bring their own understanding to the work of the great artist and relate this understanding to the message that has been stated in the painting or sculpture. Interpreting the artist's idea in the child's own way must be a creative act.

We have seen that art, whether that of the child or that of the adult, must derive from rich experience. This experience will not result from an automatic listing of materials and projects, a procedure undertaken for the sake of its own convenience. Are we giving enough when we concern ourselves solely with the child's developmental aspects and with more techniques of expression, permitting him comfortably to imitate the latest styles and vogues in the art world of the very minute?

We must attempt more seriously, rather, to plant in the child aesthetic disciplines of timeless quality in order to create for today's understanding, and for tomorrow's visions. ▲



## THIS IS PASTEL:

continued from page 208

Once you tear the paper, the next application of pastel will emphasize these scraped lines. It is best to hold corrections to a minimum when working with pastel. Overworking your drawing robs it of freshness and gives it an amateur, contrived look.

Always stretch your pastel paper or canvas tightly before starting work. Do this with masking tape if the paper is thin. Check it regularly as work progresses—atmospheric changes can cause a paper to buckle overnight, since paper picks up moisture easily. For this reason, many professionals prefer the stiff illustration boards to working on charcoal or pastel paper. Another suggestion: if you are using paper and a drawing board, place several thicknesses of newsprint beneath the paper to act as a cushion. Large blotters are another excellent cushion.

### Blending colors with pastel

Pastels do not intermix to create new colors. With pastel, intermixing is an illusion, created by imaginative placement of one color next to another, or by other mechanical means of application. You can stroke one color into an area, then stroke another next to and through it, giving the subtle impression of blending. Or you can apply colors in a crosshatch pattern (*i.e.*, red lines across yellow ones, to create the illusion of orange.) And finally, you can smudge one color atop another. They will seem to mix. The grains of pigment will still be separated, but because the rubbing reduces them to so minute a consistency, the mixture seems actual rather than illusory.

Generally speaking, if you are going to rub pastels together to establish new hues, work with related colors and never with those on opposite sides of the color wheel. For example, blue and red applied on top of each other will only result in a dull greyish-purple as they are complementary. But red and yellow, being closely related, will come up a bright orange in appearance. You can do some interesting things with pastel, though. Instead of *blending* complementary colors, try placing them side by side without actual mixing, and notice what happens. Each seems to add brilliance to the other! Use this phenomenon to advantage when you wish to make a pastel painting sparkle. Finally, experiment on scrap paper before doing your actual rendering. Unsuspected things will happen and no amount of printed suggestions could adequately cover the possibilities. Pastel is exciting to use!

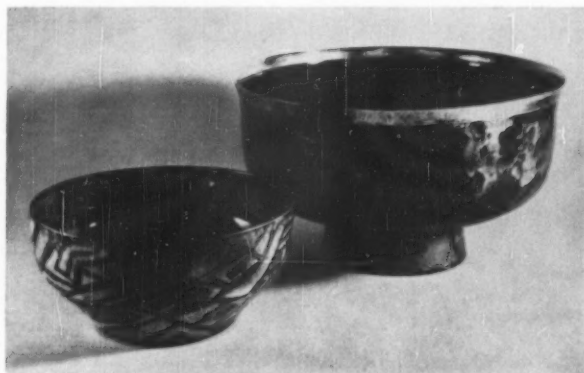
### Pastel painting vs. pastel drawing

Some degree of confusion exists in the beginner's mind as to why a pastel is sometimes called a "painting" and, at other times a "drawing." The answer is quite simple. A pastel is a painting when it is rendered in the same overall manner as an oil painting—all areas being covered and layers of pastel being built up. It is a drawing when it is used with a good degree of white space evident, or when it has a linear quality. Pastel paintings can be framed like oils, utilizing perhaps a small border of fabric insert to separate the art from the large frame. Pastel drawings are framed like watercolors, with large mats about them and a relatively small wooden frame beyond this. In either case, they are framed under glass. Non-reflecting glass works well with paintings; the pastels seem to blend imperceptibly and it is sometimes impossible to tell that the artwork was not done with oils, unless the viewer stands with his nose pressed against the work. ▲

# QUALITY IN CRAFTSMANSHIP

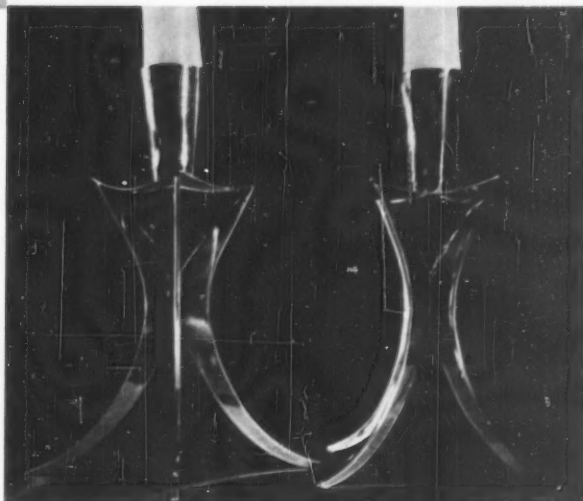
SOCIETY OF ARTIST-CRAFTSMEN TACKLES JOB OF RAISING PUBLIC'S TASTE

**d**espite the worst weather in years, and a ban on all but essential traffic in midtown Manhattan, the third Annual Exhibition of the Artist Craftsmen of N.Y. drew its largest crowd of viewers at opening week. This spring's showing crammed 223 pieces of ceramics, metal work, enamels, glass and textiles into the Cooper Union Museum's showcases and hallways, offering jaded New Yorkers a fresh adventure into good taste. Virtually all entries were designed with one paramount aim in mind—to be functional as well as decorative. The Society's own tenet is to encourage sound design among amateurs and professionals and to inculcate an awareness among the general public that well executed crafts objects are among the best buys in beauty. It is through the efforts of organizations like the Society of Artist-Craftsmen that the standards of taste within our homes is increasingly growing. ▲



The larger bowl is by Oppi Untracht, the smaller by Florence Nach. Both are enameled and may be put to a multiplicity of uses, as candy dishes, ashtrays, flower and plant holders.

Kurt Matzdorf's offering in the show is a pair of sterling silver candlesticks, faultlessly executed.



Virginia Britton Jones' vase features an incised motif to complement its white top and base. Rough hewn and honest simplicity are its keynotes.

## ART AND THE TALENTED STUDENT:

*continued from page 189*

artists' purposeful choice of materials and the effect of this choice on the work is evident in a limpid, transparent water color by Marin and a turbulent oil painting by Van Gogh, an open metal sculpture by David Smith and a solid stone sculpture by Maillol or Zorach, a massive Egyptian pyramid which uses the compressive strength of stone and the delicacy of the George Washington Bridge which uses the great tensile strength of metal. The quality of the work of art depends not only on the sensitive vision of the artist but also on his ability to transform his vision through an art medium.

Here again, this important generalization is made concrete in classwork. Through working with a material such as clay a student learns what it will do and what it will not do. The development of the machine has removed most people from firsthand contact with materials, and the integrity and soundness of most products from craft cultures have too often been replaced with flagrant dishonesty and shoddiness. Direct contact with material, a study of its possibilities and limitations, is a sound means of making clear the role of material in the art product.

### All art involves organization

An artist organizes his materials to meet the need he is fulfilling and the idea he is expressing. The final product must have a unity in which all the parts take their places and contribute to the total effect. All objects are composed of plastic elements (line, form, space, color, and texture), and these are manipulated by the artist to get the sense of freedom or constriction, movement or stability, vitality or repose, sparkle or calm, centrality or all-overness that he wishes to convey.

The sense of unity in a work of art is the result of this organization of the plastic elements. The organization may be highly intellectual as in a Mondrian or a Cézanne; it may be emotional, held together by the dynamics of feeling, as in a Van Gogh or an El Greco. The organization may be more or less intuitive as in the case of primitive paintings or those of some of the contemporary "action painters" like Pollock or de Kooning.

In the art class, organization is usually dealt with in terms of design. The principles of design (balance, continuity, emphasis) are generalizations which locate constant factors in widely varying examples and provide not only bases for evaluations but also checks for creation. Design, too, offers a frequent opportunity for relating student effort to the world of art. ▲

## ART AND DESIGN:

*continued from page 190*

able exceptions, of course.)

One of the tasks, then, of design education is to help instill a *sense of form* consistent with the dynamic nature of the contemporary world. This sense of form models itself primarily upon organic functional systems, that is, whole living forms—all of which are characterized by periodically articulated growth patterns, structural integrity, and spatial equilibrium. By growth pattern is meant the development of cellular structures at certain sequential rates of time and in certain spatial directions. By structural integrity is meant an essential relationship of part to part to whole. By spatial equilibrium is meant the capability of the organism to maintain itself intact in effective functional relationship to its environment.

## Creative Participation in Society

Design is a problem-solving activity. Courses in design involve students in productive participation in, rather than passive evaluation of, artifacts and systems. As such, design study is a model for mature, creative participation in society, one of whose main functions is environmental control (product definition and use in relationship to natural law and human needs); it is emotional and technical education for contemporary life.

The premises of contemporary design are thus based more upon natural history, mathematics (logical interrelationships), perceptual psychology, social and economic considerations, and scientific method (controlled exploration) than upon fixed notions of "style," decoration, or "inspiration." Design criteria are not only a matter of aesthetic concern, but of social, economic, and political relevance. Each decision issuing from such dynamic criteria is a new formulation based upon perceptual response, intuitive grasp of interrelationships, and subsequent evaluation of the significance of the solution in the light of its claimed function.

The general education by-product of such study is a heightening of the individual's perceptual awareness, an intensification of his sense of form. He *sees more* and comprehends more of what he sees. Presumably he is then better able to relate to his total environment and to take healthy, effective action in its further development.

If the realities of design study are anywhere near the claims here outlined, and I think they are, these studies can hardly be regarded as a "frill" activity. They seem to me to be related to science, engineering, business, philosophy, and so on, as well as to the other arts. Design is concerned with comprehensive integration, invention, and planning for positive human benefit. Are these not key issues in higher education today? ▲

## JELLY PRINTS:

*continued from page 196*

First, spread several thicknesses of newspaper or blotters over the working table. Next, scoop out a quantity of petroleum jelly (i.e., *Vaseline* is a brand name for this product) and place it on a tile or sheet of glass. Now, pour on top some powder tempera of any desired color. Roll the two together with a rubber brayer. It will be hard to move at first, but as you mix it, the roller will move more easily. When the mixture is completed, the paint may be rolled across the one side of a folded sheet of paper. (You may fold it horizontally or vertically, as desired.) When the paper has been half-covered, select a stylus, pointed pencil, pin—anything that makes a good drawing tool—and scrape your design into the paint. Then, re-fold the paper, rub its back with your fist, and open. The result: a duplicate in reverse of your original art.

No two jelly prints can be exactly the same because your artwork is rendered freehand. Nor can you make more than one identical print from the master image.

Try combining the technique with added freehand art. When the jelly print has dried—a matter of several minutes if placed in front of a heating element, or overnight if left at normal room temperature—you can add details with tempera paint to emphasize areas and features. Or, while the paint is still wet, place bits of cut-out paper or other flat materials over the solidly colored portions to make resists. These areas, now being covered with unpainted material, will come up white when the print is folded and pressed. The cut-outs can be removed afterwards and other colors hand-painted into the blank portions on the duplicate print. ▲



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